

ON THE
HISTORY OF MUSIC

DOWN TO THE END OF THE 17TH CENTURY.

INAUGURAL DISSERTATION
FOR THE ATTAINMENT OF THE DEGREES

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It seems scarcely necessary to observe, that in attempting to give you a short sketch of the history of music and its gradual developement, I can lay claim to no originality the very fact of its being a history of the past must of necessity preclude the possibility of novelty.

The allwise Creator of the universe has endowed the whole human race with the power or faculty of receiving impressions from without. The eye, not only enables us to perceive external objects, but also to enjoy and to delight in the perception of all that is beautiful and so too, in like manner the ear enables us not only to hear and understand the wants and wishes of our fellow creatures, but also to delight in the beauty of harmonious sounds. Now we know that it might have been far otherwise. We know that if that almighty Being, who formed us, had wished us misery instead of happiness, he might have made our very senses to be but so many sources of pain and sorrow, causing every thing we see to be loathsome every thing we touch to sting, and

every sound we hear to be discordant. But instead of each sound we hear being discordant, by far the greatest proportion are pleasing and melodious, and those only are painful which indicate what is to be feared and therefore to be dreaded — as the howling of wild beasts or the hissing of serpents. But that which affects us most powerfully is the human voice, its mellow tones and sweet accents produce not only a melody which gratifies the ear and powerfully affects the feelings but which can even penetrate the heart of the listener. And these natural tones of the human voice constitute music in its simplest state, and the pleasures and feelings derived from such music must have existed of necessity in every form of society and in every age of the world. Hence you will perceive that in this sense the history of music most date from the creation of our race. But whether music was cultivated as a science in the earlier ages of the world seems very doubtful. Much has been written on the subject-shewing deep learning and ingenious speculation, and throwing light upon the customs and manners of the ancients, but scarcely revealing a single fact which can be of service to the practical musician of the present day.

Now we may fairly conclude that from the existence of music in every state of society at the present day, without our having any historical record of its introduction, that it existed in the earliest ages of the world.

The music of the uncultivated tribes and that

which, in civilized nations, has descended from their rude ancestors, although presenting many varieties, arising from the character of the people, the genus of their language and other sources, has yet a strong general resemblance. By analysing the simple melodies found amongst the common people of Scotland, Ireland, France, and other parts of Europe, and in Hindostan, Persia, the islands of the Indian Ocean, Africa and even China, it has been discovered that these melodies are formed upon a certain scale or series of sounds, which is dictated and rendered agreeable to our ears by an original law of nature, and this scale is substantially the same as that on which the most artificial music of the present day is founded, the only difference being only more extensive and complete. There seems indeed every reason for believing that in the most ancient times there existed melodies, founded on a similar scale and possessing similar characters to the national music of the present day, and I think it may be fairly supposed that the strains, for example of the shepherds and herdsmen in the patriarchal ages, which are so beautifully described in the sacred writings were nearly akin to the untutored lays which are found to express the joys and sorrows of the present pastoral inhabitants of similar regions.

The most ancient notices of music extant are to be found in the Bible. The invention of musical instruments is there ascribed to Jubal — a descendant of Cain — who is said to be „father of such

as handle the harp and organ“. Now the very invention of musical instruments at so early a period of the world's history implies the previous existence of vocal music, for we know that instruments have always been devised for the purpose of imitating the melodious accents of the human voice (Padre Martini, who wrote a valuable work on music in the year 1706 a D. imagines that Adam was instructed by his creator in every art and science, and that a knowledge of music was included — a knowledge which Adam employed in praising and adoring the Supreme Being.) But to return, the nature of the instruments invented by Jubal, can of course only be conjectured. But the harp and the organ here alluded to must not be supposed similar to the instruments now known by those names. The translators of the Bible into modern languages (ignorant of the nature of the instruments used amongst the Hebrews) seem to have used the names of modern musical instruments at random for in the passage of which we are speaking and also in the 150th psalm where an enumeration of musical instruments used in religious service is made, the french translators have made use of the violin for the harp, yet there is no reason whatever, for supposing that any instrument at all resembling the violin was known prior to the middle ages.

Now in the 5th Ch. of Genesis we are told that men began „to call upon the name of the Lord“. This is considered by the Padre Martini as the first

mention, or rather as the introduction of music into religious rites. The Alexandrian chronicles say that the sons of Seth did according to the angels hymn Calmet, I find understands the passage in the sense of their invoking the name of the Lord is, by reciting the Trisagion or „Holy Holy Holy“. And forasmuch as we know that a hymn signifies music and poetry it is evident that music is here implied. This however is all that can be fairly predicted of music befor the flood 1656 A. M. or 2348 B. C. After the waters had subsided Noah this family settled in Shinah or Mesopotamia and from this spot learning and intelligence were diffused throughout the world. That vocal and instrumental music were cultivated at a very early period in Syria and doubtless at as early a period amongst the Chaldeans and Babylonians and that melodies existed, and that music extend moreover into the ceremonies of social life we gather from the XXXI Ch. of the Book of Genesis, where we find Laban reproaching Jacob for leaving him without giving him previous notice of his intention, „wherefore, says he“ didst thou flee away secretly and steel away from me? and didst not tell me that I might have sent thee away with mirth and with songs, with tabret and with harp 2265 A. M. 1739 B. C.

Nothing further is related with reference to this science until the departure of the children of Israel from Egypt and the destruction of Pharaoh and his host in the Red Sea, on which occasion Moses com-

posed that beautiful hymn — the earliest specimen of Epic poetry extant, — which we find in the 15 Ch. Ex. It would appear that in performing this ode the Israelites were divided into two great choirs. Moses and Aaron with the men forming one and Miriam and the women the other (the timbrel which Miriam is represented having in her hand, is still used in the east and is in appearance very similar to the modern tamborine). After this period frequent mention is made of music in Holy writ as being connected with the religious ceremonies of the Jews. It is very probable that they derived their music from the Egyptians. For Moses is said to have been learned in all the wisdom of the Egyptians, and Clemens Alexandrinus a writer in the 3rd century speaks of his having been instructed in maturer age by the Egyptians in all the liberal sciences but above all in medicine and in music (Stromata lib. 1).

A well known passage in the Book of Daniel puts it beyond all doubt that music was cultivated and was brought to a considerable degree of perfection amongst the Babylonians as well as other nations at this date. — I refer to the 3rd Ch. and the 1st and following verses, where Nebuchadnezzar having set up a golden image commanded all his subjects to fall down and worship it, whensoever they heard the sound of the cornet, flute, harp sackbut, psaltery, dulcimer and all kinds of music.

That the Hebrews were a very musical people we have every reason to believe, music formed a most important part of all their religious rites and ceremonies and was used moreover on all festive occasions whether public or private. During the reigns of Kings David and Solomon — the most splendid period of the Jewish history this art seems to have attained its height amongst that people. In the 11 Sam. VI. 5 we read of David and all the house of Israel playing before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries and on timbrels, and on cymbals. We know that David composed many inspired poems, the psalms were set to music for the purpose of being performed by the chief musician and the band or orchestra under his direction which consisted of singing men and singing women and players upon different instruments. (It is not improbable that the females who were allowed to take so prominent a place were the daughters of the Levites.) Of the peculiar construction of the instruments we know nothing, saving that some were composed of strings on the principle of the modern harp, while others resembled horns or trumpets and others again were beaten like the cymbals. It is very probable too that the general effect resembled the rude but sometimes grand music still heard in the East, which consists in a simple strain or melody, adapted to the recital of a long form, and sung by a single voice, intermingled with choruses in unison or

octave and accompanied in a similar manner by instruments.

During the period of their national prosperity the Hebrews seem to have excelled their extempories in this as well as in other arts and sciences, for in that beautiful and touching psalm or lamentation composed on the Babylonish captivity, — the 137th ps. you may remember that the captives are described as being importuned by their oppressors to entertain them with one of the songs of Sion. „By the waters of Babylon we sat down and wept; when we remembered thee o Sion. As for our harps, we hanged them up, upon the trees that are therein. For they that led us away captive required of us then a song and melody, in our heaviness, „Sing us one of the songs of Sion. How can we sing the Lord's song in a strange land?“

The Babylonish captivity swept away, for a time, all traces of the doubtless grand music used in the Temple service. But Ezra and Nehemiah restored the pomp and ceremonial of the Law and again set the priests in their apparel with trumpets, and the Levites with cymbals to praise the Lord after the ordinance of David King of Israel.

Judas Maccabeus, also, after purging the Temple from the Syrian abominations, celebrated in a similar manner the dedication of a new altar to the True God, and Josephus (the celebrated Jewish Historian) tells us that the use of this sacred music continued up to the destruction of this edifice. The subsequent

history of the Jews is one of continual decline until their total destruction as a nation.

Music seems to have been used on many and various occasions, success in battle was frequently attributed to the animation given to the troops by the sound of the trumpets, and singers were appointed to go before the army. Josephus tells us that music formed an important part of the funeral ceremonies of this peculiar people and that sometimes as many as several hundred flute players might be seen in the procession, of the rich, whilst the poorest person never engaged fewer than two players and one mourner.

The chanting or recitative says Mr. Nathan (in his essay on the history of music) was used in patriarchic times as it is used now, being materially connected with their religious ceremonies, they chant the whole Bible (says he) with particular pathos and effect, after the manner in which it was delivered to them from the mouth of Moses, and as it is supposed he received it on the mount.

Dr. Burney observes, that we have no means of knowing what kind of music was so popular amongst the Jews from their quitting Egypt until their ceasing to be a nation, owing to the fact that they possessed no musical characters, hence the melodies used in their religious ceremonies have at all times been entirely traditional, excepting their mode of chanting the Bible for which they have had notes or characters about 1300 years since their disper-

sion as a nation they have been forbidden the use of musical instruments in their synagogues. A Hebrew High priest informed Dr. Burney that the singing used in the Synagogue service at the present day is an innovation and a modern science, for that the Jews, from a passage in one of the prophets, think it unlawful, or at least, unfit, to sing or rejoice before the coming of the Messiah, until which time they are bound to mourn and repent in silence. This remark does not of course apply to the peculiar mode in which they recite the sacred writings or their prayers, for every word of prayer whether public or private is given in a kind of chanter recitative.

Music was not however the exclusive property of the Jews but was cultivated by some of those nations by whom the Jewish power was overthrown. This was particularly the case with the Chaldeans, for Daniel describes the musical establishment at the court of King Nebuchadnezzar as being magnificent and as comprehending many different kinds of instruments then in use amongst the Hebrews.

Neither must I omit the mention of the Egyptians, amongst whom music, like the other arts and sciences seems indeed to have flourished in the most remote ages, and in a degree far surpassing anything which was afterwards arrived at in other parts of the ancient world. For at a period prior to the formation of the Jewish kingdom, when in fact that people were confined to single family of Jacob

(B. C. 1700) we gather from the Book of Genesis that the Egyptians were far advanced in civilization, possessed, as we may reasonably suppose of music as well as those other arts and sciences which belong more exclusively to polished life.

There is still standing, I believe, at Rome, a pillar which was brought from Egypt by Augustus, and supposed to have been erected by Sesostriis, several centuries prior to the Trojan war (B. C. 1185) on this pillar there is represented a musical instrument with two strings and having a neck somewhat resembling the modern lute. Now the contrivance of giving a stringed instrument a neck or finger board-by which one string can be made to produce a series of notes by the pressure of the different fingers, was totally unknown to the Greks, and this method of increasing the powers of stringed instruments was one of the circumstances which contributed most essentially to the advancement of modern music. Another piece of Egyptian antiquity was discovered by Mr. Bruce and is minutely described by him in a letter to Dr. Burney. It is the drawing of a musical instrument in an ancient sepulchre adjoining the ruins of Thebes. After describing the sepulchre and its remote antiquity Mr. Bruce thus describes the picture. „At the end of the passage on the left hand is the picture of a man playing upon the harp, painted in fresco and quite entire. He is clad in a habit made like a shirt, such as the women still wear in abysinia and the

men in Nubia. This seem to be of white linen or muslin, with narrow stripes of red. It reaches down to his ancles; his feet are without sandals and bare, his neck and arms are bare also; his loose wide sleeves are gathered above the elbows; his head close shaved; he seems a rather corpulent man about 50 years of age, in colour, rather of the darkest for an Egyptian. The style of painting, is somewhat similar to that of a good sign painter of the present day. His left hand seems employed in the upper part of the instrument amongst the notes in alto; as if in an arpeggio; while, stooping forwards, he seems with his right hand to be commencing with the lowest string, and promising to ascend with the most rapid execution, this action so obviouly rendered by an indifferent artist shews very clearly that it was one very common in his time and gives us clear evidence that music was well understood and also diligently followed."

Now from these facts we gather plainly enough that the ancients know and employed other intervals besides that of the octave. They had evidently a knowledge of all our musical intervals, within the compass of their scale which perhaps neither ascended so high nor descended so low as ours, and if they did not possess a knowledge of harmony and counterpoint in our meaning of the words, they undoubtedly had the art of composing for and directing of large vocal and instrumental bands and of producing

moreover an effect probably equal to anything witnessed in modern times.

Still whatever may have been the splendour of the Egyptian monarchy and the state of the arts and sciences amongst the people in ages of which nothing is known, it appears that this splendour had decayed and those arts and sciences been lost before any Grecian author, whose writings are extant had acquired any personal knowledge of that country. In fact the earlist Greek writers who describe the Pyramids and other monuments of antiquity seem to have been quite as ignorant of their history and origin as we are at the present day; and every thing they tell us conveys the impression of a country full of the wrecks of a most elevated state of society. Although the Greeks admit that in the earlier period of their history they borrowed largely from the Egyptians, it is very probable that even in that remote period the decay of Egypt had begun and that there no longer existed that music or those instruments which they formerly possessed.

The attention of modern writers has been turned more especially towards the music of the Greeks. During the whole portion of their history music was considered as an act of great dignity and importance and was therefore cultivated with the greatest diligence and assiduity, especially amongst the higher classes of society, and its theory occupied the attention of the most distinguished men of science, several of whose writings on the subject still remain. From

this we might naturally enough suppose that our knowledge of Grecian music would be considerable. But the very reverse is the fact and neither the contents of ancient writings nor the multifarious researches and speculations of modern inquierers give us any idea of what Grecian music really was. This however many seem the less remarkable if we bear in mind that the music of a country can only be handed down to a remote posterity by the preservation of actual compositions, and that too by means of a notation which is not merely adequate to express the sounds with distinctness, but which also continues to be intelligible. Now all that remains of this Grecian music consists of two or three fragments, expressed by a notation, the manner of interpreting which is far from being full or clearly understood. Of the treatises of a practical nature to which I have referred, the system of notation is explained, and rules laid down for composition, but the want of a body of music by which these rules may be illustrated renders them unintelligible and useless.

In the *Iliad* and *Odyssy* of Homer (B. C. 884) music is mentioned upwards of 50 times and always with a degree of rapture. Vocal music seems however to have been more general than instrumental and even dancing appears to have been accompanied by the voice.

Then to the dance, they from the vocal strain
Till Hesperus leads forth the starry train.

Odys. Bk. XV also Bk. IV v. 25.

Music found an important place in their religious rites and ceremonies, we find Homer attributing the cessation of the plague to its influence when he says,

With hymns divine the joyous banquet ends
The Paeans lengthend till the sun descends;
The Greeks restored, the grateful notes prolong;
Appollo listens, and approves the song.

Hymns appear to have been sung to all the Deities saving to Death, whom Eschylus tells us would neither be moved by offerings nor by sacrifices nor oblations, and therefore to him no altar was erected and no hymn was sung.

Greek writers speak frequently of the influence of music and of its being used not only on solemn and on festive occasions, but of its being a favourite amusement also in private life.

Of the instruments in common use we find the lyre, the flute and the horn (prior to the Trojan war). The Lyre is a word used as synonymous with the harp. The Flute was held in high estimation and sums equal to 500 £ sterling are said to have been paid for it.

The system of notation adopted by the Greeks was exceedingly complicated, the letters of the alphabet formed the basis, and these were multiplied by distortions and mutilations and arbitrary marks producing upwards of 1600 signs or characters, a no easy task, we may well imagine, to become a perfect master of such a science. I have seen it some-

where stated that 30 years was allowed to accomplish the task, these signs have been greatly curtailed and now 2 years is allowed for the same work.

A few fragments only remain of their ancient music, 3 hymns to Apollo and other deities, these are found in ancient manuscripts, but some doubt is thrown upon their being genuine. Dr. Burney has interpreted them and placed them in modern notes, but the perfect jargon that is produced seems to render it unreasonable that such a style of music was cultivated, for the sounds are certainly as barbarous as those of the rudest savages.

It is pretty certain that the Greeks did not possess the knowledge of what we call harmony — i. e. the combination of certain different sounds heard at the same time. The ancient writers make use of the word, but explain it as „a well ordered succession of notes“, exactly what we mean when we speak of melody.

The Romans most probably borrowed their music from the Greeks, and during the days of their empire its cultivation seems to have been carried to an excess. The earliest mention made of music at Rome, that has come down to us, is the account of the triumph of Romulus for his victory over the Caenienses B. C. 749. In the religious institutions of Numa, B. C. 715, mention is made of the Salii who were dancers and singers of hymns in praise of the God of war. Again a little later on, Servius

Tullius ordained that musicians, trumpeters and blowers of the horn should occupy a prominent place in the army. According to Livy the Drama was introduced into Rome about 364 B. C. The Romans like the Greeks united the melody of the voice to the sound of the instrument and their orators were occasionally accompanied on the flute while they harangued the people. In the time of Cicero it was the custom for persons of rank to keep a band of musicians, and Ovid describes the music of the theatre as being in his time, of so artless a construction that the airs were sung by the ploughmen in the fields.

During the time of the Emperors, great encouragement was given to this science, and by none more than by Nero, who kept 5000 musicians at his own expense and mounted the stage himself at Naples as a public singer. It is said that his passion for music induced him to lie on his back with a leaden weight on his stomach, taking strong medicines and abstaining from certain kind of food which were supposed injurious to the voice, he moreover gave up haranguing the senate and the soldiery from the fear that he might injure his voice, which he cherished in order to sing in the theatre. He does not however appear to have had any great power of voice at best and succeeded in gaining attention and applause not from admiration but from fear. When he was about to put himself to death it is said that

he exclaimed „what a pity it is to kill so good a musician“.

A great reaction now seems to have taken place, and music was declared infamous, and its professors banished from the imperial city. Yet the science was not suffered to die a natural death, for we find the early Christians introduced it into their assemblies and made it form no unimportant part of all their religious services, and thus in the East, at Jerusalem, Antioch and all other places where Christianity spread there did music flourish also.

There is every reason to believe that the music of these early Christians was identical with that of the country in which they dwelt. Thus in Judea, the religious chants of the Jewish worship would be adopted and in various parts of the Roman Empire the newly converted Christians would have recourse to the music of the pagan hymns of the Greeks and Romans. You may remember that in the Gospels as well as in the Acts of the Apostles accounts are given of their singing hymns and psalms. And Pliny a heathen writing to the emperor Trajan about the year 110, speaks of these Christians assembling every day before sun-rise to sing hymns to Christ as to God.

That the psalms of David were sung as early as the year 270 A. D. we have abundant proof, for we find that Paulus Samosatenus was then condemned for heresy for banishing from the church of which he was Bishop the psalms and hymns of

the son of Jessy and substituting foolish melodies in his own praise.

Antiphonal singing, i. e. singing from side to side, was very early practised. Eusebius the historian says it was introduced into the Church Antioch (where the first regular choir was established) by Ignatius, the disciple of St. John.

During the reign of the Emperor Constantine we learn from the same source, that when Christian Churches were consecrated there was one common consent in chanting forth the praises of God, and also that a place was appointed for those who sung psalms.

At the council of Laodicea, ecclesiastical music was discussed by the assembled clergy and a canon drawn up directing that none but the canons and the choir, who sing out of parchment books, should presume to sing in the Church. These regulations soon passed from the East to the West and were generally adopted.

The mode of singing in the East was introduced into the Church of Milan by St. Ambrose its Bishop about the year 374. This prelate had made considerable proficiency in the study of music and in consequence of the ecclesiastical chanting having fallen into confusion, resolved to give a fixed constitution to the Church's music. He therefore introduced a peculiar kind of singing called the *Cantus Ambrosianus* or Ambrosian chant, which he derived from the East as we learn from St. Augustine (his

disciple). I will read you his own words. „At this time it was ordered that hymns and psalms should be sung after the manner of Eastern nations, that the people might not languish and pine away with a tedious sorrow, and from that time to the present it is retained at Milan and imitated by almost all the other congregations of the Christian world.“ The effect of this music must have been great, for the same holy Father speaks of the sensation he felt on entering the church whilst the choir was singing, he says, „As the voices flowed into mine ears truth was instilled into my heart and the affections of piety overflowed in tears of joy.“

There is a composition which has been handed down to us bearing the name of St. Ambrose, and said to have been written by that holy Father on the occasion of St. Augustine's being admitted into the church. The claim of St. Ambrose to this admirable hymn is not however undisputed, yet whosoever may have been the author, the piece in question is one of the most ancient specimens of ecclesiastical music we possess, and is likely to remain when the remembrance of more florid productions shall have been long forgotten.

Few alterations were made in the style of sacred chanting thus established by St. Ambrose until the time of Pope Gregory the Great, who introduced the *Canto firmo*. A more florid style of music then either of these two great men approved, seems to have gradually crept into the Church.

Gregory increased to 8 the 4 modes adopted by St. Ambrose, collected the musical fragments of the hymns and psalms, sanctioned by the earlier fathers, selecting, methodizing and arranging them in the order in which they were long continued at Rome and adopted by the greater part of the Western Church. He also established a singing-school in Rome which flourished for 300 years after his death. He was the first who separated the chanters from the regular clergy, saying that the former were more celebrated for their fine voices than for their piety. He also substituted the Roman lettres in place of the more complicated greek notes and by A. B. C. D. E. F. and G designated the seven notes of the lower or grave octave.

Dr. Burney has been unable to discover at what period musical instruments were introduced into the Church, he thinks it improbable that during the times of persecution they should have been in use, but concludes that after the full establishment of Christianity they were used on the Great Festivals, in imitation of the Hebrews, as well as Pagans, who at all times have accompanied their psalms and religious rites with instruments of music.

I believe that it is now generally admitted that the organ was introduced into the Church by Pope Vitalian about 670 A. D. Dr. Bushby quotes an epigram written by Julian (the apostate about the year 360) as a proof that it was introduced before

his time. The Epigram or rather Dr. Bushbys translation of it reads thus :

Reeds I behold, of earth the rigid spoil,
 Reeds of a novel growth and brazen soil;
 That not heaven's wind, but blasts mechanic breathe
 From lungs that labour at their roots beneath,
 Which a skill'd artist's nimble finger bounds
 O'er dancing keys, and wakes celestial sounds.

About the year 755 the Greek Emperor Constantine sent an organ, as a present, to Pepin king of France and in the year 812 one was built at Aix-la-Chapell. During the 10th century they became very general in Germany, Italy and in England. We have an amusing account of one built in Winchester Cathedral, in this century, by a monk named Wolstan: Mr. Mason in his essay on Ch. music gives us a good though somewhat liberal translation of it which I will read you.

Twelve pair of bellows ranged in stately row,
 Are joined above and fourteen more below,
 These the full force of seventy men require,
 Who ceaseless toil and plenteously perspire,
 Each aiding each, till all the winds be prest,
 In the close confines of the incumbent chest,
 On which four hundred pipes in order rise
 To bellow forth the blast the chest supplies.

An instrument requiring 70 bellows - blowers, however clumsily constructed, must have been of an enormous size. I suppose that these fellows did their work before the playing commenced and were not

employed after having once filled the wind chest, the semitones or half notes were first introduced at Venice in the 12th century.

As early as the 6 or 7th century, organs were brought to a tolerable degree of perfection and about the time of the introduction of that instrument into the church, the Gregorian chant or plain-song began to be organized for voices, in the manner, which was afterwards called discant, which in the infancy of counterpoint implied a double chant or melody. This method of singing was at first practised only with the organ, but it was soon adopted for vocal performers and from 2 voices extended to 3, 4 or more and the terms triple, quadruple, motet, quartet, quintet came into use.

Many changes in the notation of the Ecclesiastical chant were made subsequent to the time of Gregory. Points or accents, and various marks were adopted to denote the elevation or depression of the voice. In the 10th century lines were used — these were 8 or 9 in number and the syllables of the psalm or hymn were written between them, according to the notes to which the syllables corresponded. Their place on these lines was denoted by an alphabetical letter placed at the beginning of each, capitals being used for the grave sounds and small letters for the acute. Sometimes the notes were written over the words. All these various modes together with a variety of arbitrary ones are

to be found in the missals of the church written between the 6th and 10th century.

Dunstan, who lived between these dates, was a great musician as well as patron of the science and at his expense were several organs erected in various churches in England.

Little progress appears to have been made until the commencement of the 11th centry. Pope Sylvester II, who died 1003, cultivated music assiduously, and esteemed it the second amongst the liberal arts. But to Guido Aretinus we are most probably indebted for the foundation of a system out of which the modern improvements in the art have been derived. He greatly simplified the notation, reducing the number of letters from 15 to 7, writing them at the commencement of the lines (which by the by were of different colours) and using a point where they were required to be repeated. He used the spaces, as well as the lines for the position of the notes. By him the syllables ut, re, mi, fa, sol, la, were introduced. He settled the use and distinction of the clefs, and the stave of 5 lines for secular and of 4 for Ecclesiastical music was either introduced by him or greatly simplified. To Guido the invention of counterpoint is generally, though erroneously, ascribed, for there are some treatises on music, written before his time, still extant in the library of the Emperor of the French, where rude specimens of harmony are given.

The next step towards perfection in the art was

the invention of notes denoting the length of time. Franco, a scholar at Liege in 1066, has the credit of their invention. Prior to the use of counterpoint, there was no necessity for any device to express the relative duration of musical sounds and the — and ∪ (the long and short) only were used. But when Harmony (which is the combination or clustering together of various sounds) came into use, then it became absolutely needful to mark the relative value of each note in order to keep the singers together. This was found necessary when the harmony was of the very simplest kind (as for instance in one of our psalm-tunes), where each singer or part is singing a note of the same length to each syllable, and was of course found indispensable when the harmony became more complex. The notes mentioned by Franco are a double long; a perfect long and an imperfect long represented by the same figure; the breve a square note and the semibreve. He used a point for prolonging the length of a note, and also rests corresponding to the various notes. He used Bars, but these he places as pauses where the singer may take breath.

Some of the oldest specimens of melody we possess are the songs of the Provencal minstrels or Troubadours. These poets and musicians enjoyed the highest favour amongst the great and the fair. King Richard the 1th sought to rival his servant Blondel (who was the most accomplished minstrel of his day). The romantic but authentic incident of

the king's deliverance from the Tour Tenebreuse, in the neighbourhood of Emmersdoff, in which he had been treacherously imprisoned by Leopold Duke of Austria, on his return from the Holy land, is happily related by an old French chronicler.

King Richard 1st had retained in his service a minstrel or bard, whose name was Blondel. This minstrel, missing his master, could learn from no one whither he was gone, but at length being informed that he had set out for the Holy land, he wandered through many countries endeavouring to find him. Now it happened, after a considerable time thus spent, that he came to a castle near the city where his master was confined, and asking his host, to whom it belonged, was told that it was one of the fortresses of the Duke of Austria. Blondel then inquired if there were any prisoners within, and was assured that there was one prisoner who had been there more than a year, but that he was not able to tell who he was. Blondel having received this information made use of the general reception which minstrels could always find, to make acquaintance in the castle, but although readily admitted he could never obtain so much as a sight of the prisoner, till one day he placed himself over against a window of the tower in which the king was kept, and began to sing a french song which they had formerly composed together. When the king heard the song he knew that the singer was Blondel, and when half of it was sung, he began the other half and completed

it. By these means learning the position and residence of the king, he returned to England and related his adventures to the English Barons. There is a lay or song of complaint composed by the king during his imprisonment, but unfortunately the music has not been preserved.

An old French poet, who flourished about 1230, thus describes the musicians, who accompanied such bards as sung their own historical songs in the hall of princes and Barons:

When the cloth was ta'en away,
Minstrels straight began to play,
And, while harps and viols join,
Raptured bards in strains divine,
Loud the trembling arches rung
With the noble deeds we sung.

The degree of Doctor of music was probably first granted to graduates at Oxford in the year 1207.

Extemporaneous descant in a succession of thirds and fifths seems to have been carried to such an extent as to have corrupted the genuine simplicity of the Gregorian chant and produced the Bull of pope John XXII prohibiting the use of this species of harmony, he states that it is not his intention to prohibit harmony altogether in sacred music, for that he will allow its use on festivals, providing the plainsong be carefully preserved. The minim had been in use prior to this time, for the Pope censures these who

love rather to have their ears tickled with semi-breves and minims and such frivolous inventions, than to listen to the ancient ecclesiastical chants.

In the year 1361 we find the first departure from the diatonic scale, by the introduction of flats and sharps.

In the year 1400 Thomas de Walsyngham mentions as a recent innovation in musical notation a note called a crotchet and adds: „If musicians would only bear in mind that beyond the minim, no subdivision ought to be made, the new note would be of no use.“

In the year 1480 Pedals were invented and applied to the organ, by a German named Bernhard, so greatly improving and augmenting the harmony of the instrument.

Gafurius or, as he is sometimes called Franchinus (an Italian), who read lectures in the public schools at Milan, Verona and other cities, speaks of 5 notes only as being in use: the Long, the Breve, the semi-breve and the minim; yet in compositions of the earlier part of the 16th century, we find not only the crotchet, but the quaver and semi-quaver also in use.

No remains of Italian melody remain composed prior to the 16th century, although we cannot doubt that Italy possessed its popular music containing much of that sweetness and grace for which it is still so remarkable. But in Italy as elsewhere, those

who cultivated the science, bestowed their whole attention on harmony and the combination of parts, whilst the popular melodies were probably used by those who possessed musical feeling, but who had not sufficient skill to write them down.

England too had her full share of such music as was current in those times. The learned ecclesiastics who cultivated the abstruse study of harmony were as successful as the musicians on the continent. That we had moreover our popular secular music is certain from the constant mention of it and allusions to it, made by our oldest poets. (Chawcer for example.)

It was not however until the middle of this century that the popular airs of the different countries began to attract the attention of musicians. It then seems to have been discovered that this style or kind of music possessed its own peculiar beauties and it became the fashion to collect, to harmonize and to introduce them into the various compositions. „These tunes“ (says Dr. Burney) „were as much in fashion all over Europe during the 16th century as the Provencal songs were in the preceeding times, and Venetian Balads have been since.“

During this century Italy gave birth to numerous composers of high repute, but to none whose name stands so deservedly high as that of Palestrina, who has been termed the Creator of modern church-music. He introduced a style not only magnificent and grand, but one clear in the obser-

vation of the rules of harmony and noble in the simplicity of its modulations. Ecclesiastical music had gradually assumed a florid and operatic character and the Pope seems to have entertained the idea of banishing harmony from the church, when Palestrina, then a young man, besought his Holiness to suspend his judgment until he should have heard the mass of his own composition, and it is said, that when the Holy Father had heard it, he was so much impressed with its grave and dignified simplicity that music was at once restored to the favour it had lost.

In the same century, Lucio Marenzio, a composer of some celebrity brought the madrigal to such a degree of perfection and it is doubtful whether it has been since surpassed.

At the era of the Reformation, a great change was effected in the music of the church in England. Previous to this date, complaints had been made by the clergy and others of the great difficulty and intricacy of the ecclesiastical compositions. This went so far as to lead to proposals for a change, and Latimer forbade singing of every kind in the churches of his diocese (Worcester). The Commissioners, appointed by king Edward VI, for the reformation of the Church's service, speak „of a quavering operose music which is called figured“ and recommend that it should be laid aside.

Marbeck published in the year 1500 the English Cathedral service for one voice, and some years afterwards there appeared the service arranged for

4 voices, the production of several hands. In the year 1550 also Sternold and Hopkins published a metrical version of the first 51 of the psalms, which were adopted to about 40 tunes for one voice, and in the tenor clef. The remaining portion of the psalms were published in 1594.

During the reign of Queen Mary many protestants sought an asylum on the continent, particularly in Switzerland. On their return at the accession of Elizabeth it is not to be wondered at, that they should have brought with them a strong predilection for the congregational or metrical singing practised abroad. In the Queen's injunctions to her clergy issued in 1559 she directs that the plain song be used, „but that for the comforting of such as delight in music, it may be permitted at the beginning or the end of the common prayer, either at morning or evening, to sing a hymn or such like song to the praise of Almighty God“. Strype tests us, that, in the month of September in the same year, „the new morning prayer began at St. Antholins, London, the bell beginning to ring at 5 o'clock, when a psalm was sung, after the Geneva fashion, all the congregation, men, women and boys singing together“. And Bishop Jewell remarks in 1560 that a change appeared visible among the people, which nothing promoted more than the inviting them to sing psalms. This was begun, says he, in one Church in London and soon spread not only through the city, but through the neighbouring places. Sometimes, he

adds, there will be six thousand people singing together."

During this century music made rapid progress, and the names of Tye, Tallis, Bird and Gibbons will always be had in reverence as the fathers of our Ecclesiastical harmony.

The first deviation from the plain-song seems to have arisen amongst the followers of Wickliff in the 14th century, and by John Huss and his followers in the 15th. The United Brethren published in 1538 at Ulm, what they termed a „fine new hymn book“. Calvin too, had a version of the psalms translated by Marot, a french-man, and Theodore Beza, and set to easy tunes of one part, these were printed at Strasbourg in 1545. Luther was devotedly fond of music and with his friend Melanchthon framed a ritual in which the choral service was retained in as much splendour and magnificence as the times would allow. There are several hymns extant which are said to have been composed by Martin Luther, and he is generally, though erroneously, considered the author of the old Hundredth psalm tune. The Rev. Wilh. Havergal of New-York has written an interesting volume upon the disputed authorship of this tune, and after much learned disquisition concludes, and with great reason, that the psalm-tune must be given to Wm. Franc, who merits it however not strictly because he is the author, but rather the compiler of it, for the various strains of which it is composed may be clearly traced up to their Gregorian

origin. I cannot pass over this grand and honored tune without expressing a deep regret that it should be so shamefully treated when sung in Churches and especially in village Churches as it generally is. The time in which the tune is now sung, furnishes an instance of alteration as remarkable as any in its history, originally and indeed until a comparatively recent period, this tune was regarded as the liveliest and most cheerful in the whole Psalter. On the publication of Tate and Brady's New version the 100th ps. tune was singled out as a model tune for Psalms of praise and cheerfulness, and as such it is still recognized in the Directions concerning tunes, printed at the end of many editions of that version. But now alas! instead of being a joyful strain (as generally sung) it is the most doleful dirge that can be conceived, every syllable being doled forth with the longest accent possible. Not even the extremely jubilous character of the 100th ps. itself, is sufficient to awaken attention to the strange anomaly, and they who repeat the words in the morning service „o be joyful in the Lord“ nevertheless fail to see the inconsistency of singing the tune to its metrical version in the most drawling and sleeply manner, and seem disposed to persevere in singing it with the same spirit and appearantly with much the same feelings as they would sing a dirge at the grave side. Much is it to be wished that the time may soon arrive, when it shall be again poured forth with the same fervour that it was wont

to excite in those, who rejoiced to sing it at St. Pauls cross soon after its first importation into this country.

But to return, in the course of this century the psalmody of the Protestant churches was brought nearly to that state in which it now remains, and in which it is perhaps desirable it should continue. For our psalm-tunes, consisting of long and simple sounds, are certainly admirably adapted for being sung by larger congregations.

In a work entitled „Musics monuments“ (and published in the year 1676), Thomas Mace, a celebrated player on the lute, thus speaks of the psalm-singing at the seige of York (1644). After remarking that it was the most excellent that had been known or remembered in these latter days, he goes on to say that abundance of people of all ranks bring sheet up in the city, lords, knights and gentlemen of the countries round about, besides the soldiers and citizens who all or most of them came regularly every sunday to public prayers and sermon, the number was so exceeding great that the Church was (as I may say) even crammed and squerred full. Now here was a custom which I hear not of in other Cathedrals, that always before the sermon, the whole congregation sang a psalm, together with the choir and the organ, and you must also know that there was then a most excellent, large, plump, lusty, full-speaking organ, wich I am credibly informed cost £ 1000. This organ, I say, (when the

psalm was set before the sermon) being let out into all its fulness of stops, together with the choir, began the psalm. But when that vast conchording unity of the whole congregational chorus, came (as I may say) thundering in, even so as to make the very ground shake under us (oh the unutterable ravishing soul's delight) in the which I was so transported, and wrapt up into high contemplation that there was no room left in my whole man, namely body and spirit, for any thing below divine and heavenly raptures."

I am very much afraid that Thomas Mace, were he writing now, or conversant with the miserable drawling out of psalm-singing in most of our churches, would express his feelings in a very different strain from that I have just read to you.

During the 17th century music made little progress. James the 1st had little taste for any of the fine arts. King Charles 1st his son had much pleasure in Ecclesiastical music and was a liberal patron during the earlier portion of his reign. Henrietta, his wife, was very fond of dramatic exhibitions, and often represented the principal characters on the stage.

Charles the 2nd's taste in music as in every thing else was french, and not content with the introduction of the french opera at court, established a band of 24 violins, in imitation of the king's band at Paris, and so gave rise to D'urfrey's famous song of „Four and twenty fiddlers all in a row“.

Handel was born in this century, at the age of 10 years produced several motets and sonata's that were highly valued. He subsequently came over from Halle in Saxony and settled in London, he composed 50 operas, 26 oratorios, 8 volumes of motets and 4 of cantata's. His compositions are distinguished by their creative power, daringness, sublimity of conception and elevation of style.

It will not however be necessary to record the names of all the great musicians, who have left us memorials of their greatness since the Reformation. As the art of printing daily became more common, so did printed book and printed music find its way into the hand of all men, and the Church soon ceased to be the sole store house and depository of the arts and sciences, and each genius who arose, building upon established rules of composition, strove, and some like Handel, Hayden, Mozart, Bethoven and Mendelsohn, with no little degree of success, to surpass in sublimity of conception and grandness of effect the work of all those great masters in the science, who had before their day astonished the world.

I have now accomplished the task which I proposed to myself at the commencement of this lecture, tracing most imperfectly, I admit, yet with some degree of precision, the rise, spread, progress, developement and perhaps perfection of music as a science, and if I have afforded you any instruction, without being more tedious than lecturers usually are, I shall resume my seat, grateful for the kind and patient

hearing you have given me and hoping that even so imperfect a sketch of this noble science may cause us to feel thankful that we live in an age when it has probably reached its highest pitch, and may each of us in our several stations and callings in life endeavouring to praise our Creator on earth as the highest archangels do in Heaven.

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